

# The Musical World

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## Future Arrangements.

At the commencement of the foregoing year, four pages extra were added to the "Musical World." Encouraged by the success which has attended the enlargement, the proprietors have determined to add yet another four pages to the work. On January 16—No. 3, of Vol. 20—the "Musical World" will contain **SIXTEEN PAGES**—that is, double its former quantity. Nevertheless the price will still remain at 3d., or 4d. stamped.

The four extra pages will consist alternately of a vocal and instrumental piece of music. The proprietors having a variety of MS. compositions, by celebrated foreign and native authors, in their possession, have determined on publishing them in the body of their periodical, for the advantage of their subscribers. The purchasers of the "Musical World" will thus enjoy the advantage of a journal weekly, and fifty pieces of vocal and instrumental music, by the most noted composers, in return for their usual yearly subscription. The purchaser of a monthly part of the "Musical World" will, from the date above-mentioned, receive four numbers—consisting of forty-eight pages of letter-press, with two vocal and two instrumental pieces of music, for **ONE SHILLING**. The music, forming a part of the work, will reach the provincial subscribers under the regular stamp—so as to preclude the inconvenience of having it forwarded in parcels, or otherwise than by post.

Another advantage will be offered to the *annual* subscriber. A grand concert will be given in the course of the season, by the conductor of the "Musical World," to which every subscriber who has paid his subscription, from No. 1 to No. 52, of the current year—i. e., sixteen shillings for stamped copies, or twelve shillings for unstamped—will have a ticket of admission *gratis*. At this concert the most celebrated foreign and native artists, who may at the time be in the metropolis, will assist. The concert will be held on an *evening* (to be hereafter named), in one of the largest and most fashionable music rooms in London.

The editorship of the "Musical World" will continue in the hands of Mr. J. W. Davison.

The dramatic articles of the last year having been frequently and warmly eulogised, in various quarters, public and private, the proprietors are happy to state that they have concluded an engagement with Mr. Desmond Ryan, who will remain a frequent contributor to the paper.

Several other gentlemen of distinguished eminence will furnish articles from time to time.

Permanent engagements have been made with correspondents in Paris, Brussels, Vienna, Leipsic, and Berlin.

The French, German, Spanish, and Italian musical journals will be regularly taken in, and the most interesting particulars they contain will be translated for the "Musical World," by a gentleman engaged expressly for that purpose.

The proprietors have also great satisfaction in stating that Mr. H. C. Lunn, author of the papers called "Musings of a Musician," will from time to time aid the "Musical World" with his pen.

Controversies will hereafter be discouraged. At all events, controversial correspondence—unless on matters of deep interest, and conducted without the least tinge of personality—will be altogether discontinued.

Papers on subjects of musical interest, signed by the writers, will always, however, be readily inserted.

The Italian Opera and the Theatres will receive constant attention. The "Musical World" may, indeed, henceforward, without boasting, proclaim itself the most complete dramatic, as well as musical, record of the day. It will, therefore, be no less useful, and no less interesting, to the actor than to the musician.

Arrangements have been made to print the "Musical World," for the future, by a steam apparatus, which will ensure a punctual and early publication. Henceforth, country subscribers will receive their copies with undeviating regularity.

Music sent for review will receive immediate attention.

As the circulation of the "Musical World" will necessarily be increased by many thousands, advertisers of every kind

will derive tenfold profit by resorting to its columns. Not only in every corner of the British dominions, at home and abroad, but in every important town in civilized Europe, will its voice be heard and its influence felt.

We shall further explain our intentions in the next week's number.

### Jullien's Bal Masque.

We adore masquerades. Everybody fancies that everybody does not know him—whereas everybody knows everybody better than at any other time, and is conceited on the point. You say, "That's so and so," of an ill-disguised person in the crowd, whom in his plain clothes you would not care to recognise—would, perhaps, avoid. But all the world was at *Jullien's Bal Masqué*, and we discovered many faces that we are ever glad to see. There was A—t S—h, in the guise of a doubtful *débardeur*. He saluted us with a cunning gesture—but we called out his name without hesitation, and he "fled away afeard"—like the swans in *Eagles' Brendallah*. There was C—k, in a dress that partook of the lawyer and the highwayman. He ejaculated, "How do ye do?"—in a voice marvellously ill-feigned. "Very well, C—k," was our ready reply. There was S—y, attired in the garb of a decayed French sailor. He boarded us with citations from modern Parisian vaudevilles—made puns upon our name, and sly allusions to our *metier*—but we named him without ceremony, to his evident surprise. There was little B—i, like *Fra Diavolo*. A—r S—h, like a middy out of pay. L—r and H—s, with monstrous and unnatural noses. But these, and all the rest of our acquaintance—who made jests at us under the supposed impunity of personal disguise—we easily discovered, and published their identities to the surrounding maskers. But, heavens! what a motley scene it was! Apollo Belvidere and Quasimodo, Demosthenes and Punch, Columbus and Silk Buckingham, Solomon and Sir Peter Laurie, Judge Midas and Coroner Wakley, and a hundred other such characteristic and moral antipodes, were jostled together in one commonwealth of excitement and hilarity. Scarcely a character in history or romance, ancient and modern, but was there. And then there was the pleasant physiognomy of Jullien, presiding over his magnificent orchestra—a musical hemisphere, in which Tolbecque, Richardson, Prospère, Baumann, Jarrett, Barret, &c. &c. shone among the lesser orbs, as stars of the first magnitude—Jullien and Koenig, the moon and the sun, simultaneously burning in the heavens, by virtue of a mutual compact, that the red glare of the one should not extinguish the white fire of the other. In ordinary nature the moon and stars can only appear bright in absence of the sun—but the moon and stars of Jullien's heaven are most brilliant in the presence of himself, their father, and their sun (not son). And so, what with the clash of the orchestra, in Polka, waltz, quadrille, and gallop—the variety of costume, involving the peculiarities of every known and unknown nation—the beauty of the ladies, veiled or unveiled—the galantry of the cavaliers, who valiantly trod on the toes of every unmasked and interpersing spectator—such a scene of bustle, of mirth, of intoxication (in a mild sense of the word), of surprise, of satisfaction, of mystery, of *diablerie*, was not in the memory

of any one present, even perhaps of M. Jullien himself. And the superlative magnificence of the decorations made the whole seem fairy land—and so to make up for not going till one in the morning, we did not come away till six! D.

### The Theatres at Christmas Time.

We have spent a merry Christmas, reader, albeit our vocation has been severely taxed. We have seen and heard so much that we scarcely know where or how to begin. However, the best way, as Boz tells us in his *Cricket on the Hearth*, is to begin at the beginning—so we shall begin at the beginning. The first theatre we attended was

#### Drury Lane.

After hearing Wallace's *Maritana*, for the twentieth time, we were refreshed with what has ever been a feast to us—a comic Christmas pantomime. *Harlequin Gulliver, or, Giants and Dwarfs*, was the name; and well was the pantomime deserving of its title. Who knows not Gulliver, and the Lilliputians, and the Brobdingnagians, and, above all, the astronomical and mathematical Laputans, and how Gulliver captured the Blefuscan fleet, and how he saved the imperial palace from the flames in the land of Lilliput, and the things he did in Brobdingnag, and the things he did not in Laputa, and all about the matter—he who knows not these marvels, so worthily and wittily recorded by Dean Swift, has now an opportunity of verifying them by eyesight, at Drury Lane Theatre. And a more humorous Gulliver than W. H. Payne he would find it difficult to meet, and a better pantomime, more especially as regards the opening scenes—he will not have witnessed since *Mother Goose*. That is, if he ever saw *Mother Goose*—and if he did not he ought. Let those who have not yet been, go to old Drury, and roar. The "flying island is at half-past nine every evening." Wieland is the harlequin, active and nimble—T. Matthews the clown, full of quip and humour—Howell the pantaloone (who erst was harlequin), a better could not be—and a very pretty girl in pale blue over white, and a by no means sneeze-at-able other in pink, are the columbines. Go and see "Gulliver," reader, and we promise thee a laugh, and a good one. The pantomime is entirely successful. Our next visit was to the

#### Haymarket.

Here Mr. Planché, the spiritual revivifier of faded *contes de fées*, has shone with nothing less than his usual lustre, in the *Bee and the Orange Tree*, an offshoot from the venerable Countess D'Anois, of fantastic memory. King Cole has lost his daughter at sea, and wants an heir; among King Block's many sons he fixes on the second, who, on his way to Cole's, is tossed upon an island belonging to an ogre, who has picked up Cole's lost daughter, and preserved (not eaten) her. They (the son and daughter) meet, and recognize and love. The blood of the Blocks and Coles was erst mingled, and now its sympathy enforces. They escape from the ogre with a wishing stick—which, ill-managed, converts them to an orange tree and bee, in the garden of a railroad queen—who approaching the orange tree is stung by the bee, and consults a fairy—who explains the matter, and retransforms the

loving twain to their original shapes;—and so it ends in marriage. Mr Planché's brilliant wit has made splendid use of these antique materials. Everything obnoxious is lampooned in humorous distich. A most excellent extravaganza and a most extravagant! J. Bland must have ogre's blood in him—so to the life he played his part. Julia Bennett and Priscilla Horton were admirable in King Cole's daughter and the railroad queen. The other characters were well enacted. Tilbury's little sketch of King Block was delicious. The piece is splendidly got up, and Tom Reed has arranged the music with great felicity and skill. Though last, not least, Mr. Maddox's

### Princess's Theatre

demanding our attention, and we gave it. And, first, we saw *Jeames*, a version of the "Private Diary" in *Punch*, which has got talked about by some means independent of its own merits, which are scant. But the version at the Princess's Theatre has the advantage of Compton's droll humour to make it pass, and we are not astonished at its success. Mr. Maddox is quite right to dramatise it, for it has somehow or other got a name—though how it ever crept into *Punch* has crept out of our imagination. Then we saw *Don Caesar de Bazan*, with the inimitable James Wallack, as humorous and sparkling as we ever knew him. And, lastly, the new Christmas pantomime, yeleft *The Key of the Kingdom*, or *Harlequin and Fairy Bluebell*—a right good name and a comic. The story which is ponderous, is taken from *The Ponderous Key*—a history not the less weighty for being unknown to the laity, among whom on this occasion we ourselves must number. Suffice it, the pantomime is full of excellent stuff, well digested—sharp tricks, well achieved—humorous argument, well discussed—characteristic scenery, well limned—and grotesque—dances, well saltated. The harlequin (Mr. W. H. Harvey), the columbine, (Miss Bullen) the clown, (Mr. Flexmore) and the pantaloone, (Mr. T. Hill) are persons of infinite jest—patient under adversity, merry under prosperity—submissive to knocks and not the less retortive—apt to play tricks but not a wit malicious—full of jumps, and gibes, and falls, and gettings-up-again—excellent persons, in all respects worthy consideration; and with their exertions, and the author's wit who conceived and wrote the pantomime, the pantomime has succeeded admirably, and will bring grist to the mill.

HAYMARKET.—A detailed notice of the appearance of the Misses Cushman, in *Romeo and Juliet*, will appear next time. A more enthusiastic success from a crowded house could not have been desired by artists or manager. A more picturesque and beautiful performance that Miss Cushman's *Romeo* we never witnessed.

D.

### Musings of a Musician.

BY HENRY C. LUNN.

"Why these are very crotchets that he speaks;  
Notes, notes, forsooth, and nothing!"

SHAKESPEARE.

No. LII.

A FEW WORDS AT PARTING.

MY "Musings" are now completed. The present is the last of the series which I had originally proposed to myself; and I would fain hope that the feeling of regret with which I part from those friends who have

accompanied me throughout my journey may be balanced by the reflection that we have not met in vain. Yet before we cease to converse with each other I have a few words to say upon the texts which I have chosen for my periodical dissertations. I intend that all my friends shall know not only what I have said, but why I have said it.

In sundry reflections upon the state of the art, it has always forcibly occurred to me that so many glaring absurdities have been quietly allowed to grow around it—so many antiquated forms and customs connected with it, permitted to become sacred, simply from the fact of their utility never being questioned, that I resolved to try the experiment of placing the matter fairly before the musical public, and, if possible, to lay the foundation for a sweeping musical reform. To this end I have studiously avoided writing to a *class*. My observations have been addressed to all who love and would elevate the art—to all who feel that music is a divine gift, and who would, consequently, desire that *the people* should be taught to know and estimate its value. Knowing, as I do, that whatever stands in the way of this universal appreciation of the art *must* be fatal to its healthy development, I have endeavoured in every instance fairly and openly to submit these several obstacles for rational investigation.

Because I felt that, from the general and indiscriminate study of the pianoforte, music has actually become in many instances, a social misery, I have said so and all who understand the true aim of the art will agree with me. Because I felt that musical schoolmasters have taken advantage of the present dearth of genius to insist upon dignifying a grammatical exercise with the title of a "musical composition," I have said so, and all who believe, with Mozart, that "melody is the essence of music," will admit the justice of my observations. Because I felt that to all, save the wealthy amateur, the immortal works of our greatest composers have hitherto been a sealed volume, I have said so, and all who know that genius appeals not to the *pocket* but to the *intellect* of her votaries, must feel the truth of my remarks.

Something I have said too of musical innovators, signs of the inquiring nature of the times, which show with certainty how vain are the efforts of those who would oppose themselves to the popularization of the art. The *transposing pianoforte* is a sad blow at musical dignity, allowing the merest child to effect that with certainty which many professors have been too warmly eulogised for *trying to do*. The *Clavic Attachment*, now fairly before the public, places the Violin in the hands of all who would test the powers of this most perfect of all instruments. To stop the strings with the fingers at the precise spots requisite for producing the notes accurately in tune is an operation requiring so nice an ear that few professors even can accomplish it, and to amateurs it almost amounts to an impossibility. By means of this simple invention (a small key-board fitting over the strings of the instrument) every note is formed to your hand, and the *use of the bow* is consequently the important point which the pupil will have to apply himself to from the first. As brilliant solos have already been played with the attachment *in public* by one of the first violinists of the day, its capabilities have been too surely displayed to admit of doubt. The invention is applied with equal effect to the Viola, Violoncello, and Contra-basso, so that domestic quartetts may now become general. These mechanical inventions will push forward the executive part of the art with astonishing rapidity; and, by means of the *Clavic Attachment*, we may now hope to see orchestras shortly established in every country town.

But the great reform, which is now actively at work, strikes at the very root of the evil which has too long been allowed to remain unquestioned. It will, of course, be understood that I refer to Mr. Arthur Wallbridge's Sequential System of Notation, which, taking nature herself as a guide, is so scientifically built up that few persons who have studied it can bring themselves to consider the Guidonian method as any *system* at all. As my conviction of the truth and importance of Mr. Wallbridge's theory, has been formed by a rigid investigation of the relative merits of the existing and the proposed notations, I will, for the consideration of my logical readers, tell them exactly how I believe the case really stands.

In the first place, I am of opinion that music must be greatly simplified; in the second place, I am convinced that, with our present notation, every attempt to do so will utterly fail; in the third place, I feel that the Sequential Notation is the means by which this desirable end can be effected.

Now, any one who dissents from me, must choose which of these three propositions he will dispute. Either he must say that music does *not* require to be simplified; or that, if it do, it can be accomplished by the present notation; or that, the present notation failing, the Sequential Notation is not fully competent to the office.

In the series of papers which I have now brought to a conclusion, one merit, at least, I must claim for myself: I have, on all occasions, strictly avoided *personalities*. Feeling convinced that by petty squabbles with each other the squabblers not only lose the respect of the lookers-on, but



materially injure the art which they are quarrelling about, I have always directed my remarks to the abuses of music, and not to those who abuse it. Instead of criticising artists, I have criticised the art, and suffered the artists, if they please, to criticise themselves. If, in the course of this self-examination, they have felt themselves aggrieved, I can only say that they must answer for it to *themselves*, and not to *me*. In other words, if they *will* have the cap because it fits them, let me hope that they will wear it in silence, and I sincerely trust that it may sit comfortably upon them.

And now, with a sincere feeling of sympathy for all whom love of art links for ever into one common brotherhood, I take my leave. I have much to do in actively carrying out numerous reforms which have been theoretically advanced in the course of my "musings." The many happy hours which I have spent in the composition of these papers, will often be looked back to by me with the liveliest feelings of pleasure; and I shall never cease to remember that, although several of the ideas which I have there enforced are utterly opposed to many long-cherished notions and observances, the liberal feeling with which they have, with few exceptions, been met by my brother professors, shows not only a spirit of fairness and candour in themselves, but an earnest desire to elevate and advance the art which they mutually profess.

## Review.

*Treatise on Harmony.* BY ALFRED DAY.

Cramer, Beale, and Chappell.

(Continued from No. 49.)—Chapter IV. *Of common chords and their inversions.*—In this chapter there is a demonstration of the objection to doubling the major third in a common chord, "*which is*," the author says—

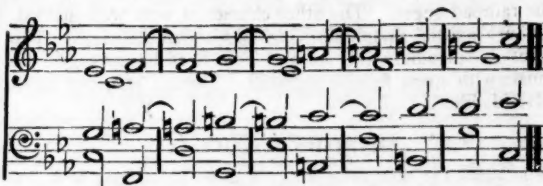
"Because the harmonic fifth of that third, the vibration of which may be distinctly heard, destroys the clearness of the chord."

A striking peculiarity is the disappearance of the use of the common chord on the third of the scale, which restriction, although we find it to govern the thoughts of most contemporary writers at least, we do not remember to have seen before reduced to rule.\* This chapter also excludes the use of the second inversion of concords from the strict style of music, and the argument which is afterwards used to support this doctrine throws much light on the contested points whether the interval of the fourth be consonant or dissonant—showing clearly the difference between the inverted fifth, which will always remain a concord, and the suspended fifth, which requires resolution on the third. But of this more hereafter.

Chapter V.—*Of Sequence.*—The Sequence, which is the most mechanical figure of musical phraseology is in the familiar use of all writers, and is, perhaps, the most easy artifice in musical composition. Familiar and facile as this figure is, we were not acquainted with any rules to govern its employment until we perused this chapter, which appears fully to embody everything that is to be found in the compositions of all masters, ancient and modern. Dr. Day makes a great point of the Sequence, in drawing from it a strong argument on the subject of the minor scale, which we think establishes, beyond further controversy, his notions with respect to this scale as quoted in our last article.

\* There has been some controversy in our pages as to the propriety of this exclusion, and several musical examples to prove both the good and bad effects of the use of the common chord on the third of the Scale. It is a delicate point to balance the opinions of our two deeply read contributors, Mr. Williams and Mr. Flowers, but laying aside all editorial authority, and speaking from the unbiassed dictates of our own feeling and experience, we are decidedly of opinion that Dr. Day's rule is perfectly consistent with good effect, as it is (so far as our musical reading extends) with the practise of all the best modern authors.

"In the diatonic school, in the repetitions of a sequence, all idea of the quality of the intervals, that is, whether they be perfect, imperfect, augmented, or diminished, is lost, and all intervals are treated the same; on which principle the sequence in C minor in the following chapter is written; supposing which sequence altered to suit the more common minor scale—as the sixth and seventh of the scale both ascend, they must be major, and the following sequence would be formed, the objections to which are so numerous and palpable, that I think one glance will be sufficient to determine the fate of the old minor scale. How the keys are confused in the above example I shall now proceed to show. The three first chords taken together could only belong to B flat major in sequence; the third and fourth chords to C major; the fourth and fifth chords to C minor; the fifth and sixth chords, it is utterly impossible to connect in any key, the fifth chord belonging only to C minor, as a diatonic chord, and the sixth chord belonging only to B flat, in one of the repetitions of a sequence; the sixth and seventh chords taken together could only belong to B flat; the seventh and eighth to C major; the eighth and ninth to C major or minor; and the last two chords only to C minor. It will be seen by this how the old minor scale confuses the key, and in itself entirely refutes all arguments used in its favour. It has been said, that any minor scale, say C minor, is only a portion of its relative, as it is called major (E flat), the minor beginning on the sixth of the major scale; but as the fourth and fifth of such major, when occurring as parts of the ascending minor scale, are uniformly augmented in the old method of writing the minor scale, therefore it cannot belong to that major (E flat); it appears to be nearer to B flat than to any other key, but as the B, whenever it occurs, is natural, it cannot belong to B flat. The descending scale might be a portion of E flat were it never harmonized, but unfortunately the B natural is made use of occasionally, even by the greatest advocates for the old form of minor scale. It follows, therefore, that such descending scale of C minor bears a great resemblance to E flat, so much so as to render it particularly easy to confuse the two keys in such a manner as to make it doubtful in which key any progression may be, and that the old ascending minor scale cannot by any possibility belong, nor does it bear any great resemblance, to any key at all. The real fact is, that any minor key is an arbitrary, not a natural, change of the major third and sixth of the scale into the minor, by means of the tonic and subdominant minor common chords, the dominant harmony remaining major, natural, and unchanged; otherwise the key would be undetermined."



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## Foreign Intelligence.

PARIS.—(From our own Correspondent).—Balfe's new opera, in four acts, has at length been produced at the *Académie Royale*, under the name of *L'Etoile de Seville*. Its reception was highly flattering to the composer. The *libretto* by M. Lucas, is interesting and cleverly written. The plot is briefly as follows:—The scene lies in Seville, as the name of the opera would indicate. The piece commences with the entry of Sancho, King of Spain, into that famous town. The King is enamoured of Estrella, daughter of Don Bustos, a *regidor* of Seville. He discloses his passion to Arias, a valet, who has the honour of his confidence. Arias undertakes to make known the King's love to Estrella. He contrives to gain access to the house of Don Bustos, accompanied by the King. Don Bustos is, however, pre-informed of their intentions, and the instant he casts his eyes upon Arias, he draws his sword and strikes him to the ground. The King is on the point of flying, when Don Bustos arrests him, provokes him, and strikes him with the back of his sword. Such an insult to

the person of royalty cannot remain unpunished, and the King vows vengeance. He cannot, however, place himself on a level with his subject, and, therefore, discloses the matter to Don Sancho, the Cid of Andalusia. The latter proposes to disguise himself and to fight in the King's place. The proposition is accepted by the King, a duel takes place, and the Cid kills Don Bustos. Estrella, in despair, flies to the palace, effects an entry, and demands at the King's hands the assassin of her father. The Cid remains faithful, and keeps the King's secret. He declares himself the lover of Estrella, and the murderer of her father. After the usual struggle between feeling and duty, love is victorious over vengeance and paternal affection. A paper found in the house of Don Bustos testifies that Estrella is of royal blood, and not the daughter of the unlucky *regidor*. The two lovers then give themselves up to the indulgence of their feelings without restraint, and the curtain falls upon a scene of general content. The plot is unusually clear and simple, but is not the less effective for that. M. Lucas, nevertheless, has little to boast of, since it is almost a transcript from *La Estrella de Sevilla*, a play by Lope de Vega, the cotemporary of Cervantes, and the most fertile and gifted of all the Spanish dramatists—Calderon de la Barca alone excepted. The parts were well distributed at the *Academie Royale*. Estrella was allotted to Madame Stoltz—Zaida, her Moorish slave, to Mdlle Nau—the King to Barroilhet—the Cid of Andalusia to Gardoni—Don Bustos to Bremond—Arias, the King's confidant, to Menghis—Gomez, friend of Don Bustos, to Prevost—and Pedro, a bachelor, to Paulin. These excellent artists exerted themselves to the utmost, and displayed as much zeal for a native of Great Britain as they would have done for one of their compatriots. The costumes and the entire *mise en scene* were all that could be desired. At the conclusion, the names of Mr. Balfe and M. Lucas were cited amidst tumultuous plaudits. I shall defer giving any decided opinion on Mr. Balfe's music; until I write to you again. Only one hearing, however, leads me to place the *Etoile de Seville* higher in the scale of musical merit than the *Quatre fils d'Aymon*, which Mr. Balfe produced at the *Opera Comique*, in 1844.

D. B.

### Provincial.

LEICESTER.—The sixth popular Concert took place on Monday evening, Dec. 22, when a selection from the best sacred music extant was given. The performance opened with the *Andante* from Beethoven's Symphony in C, which was followed by a trio of Sarti's "O taste and see;" "Lord remember David," sung by Mr. Myles; "O what various charms unfolding," duett from the *Seasons*, very well sung by Miss Newcombe and Mr. Oldershawe; "The soul's errand;" "How beautiful are the feet," and "Their sound is gone out." The quartett, "When the ear heard him," was sung, as a mark of respect to the late Rev. J. Brown. Miss Newcombe was encored in "Let the bright seraphim," and Mr. Handscorn in "The fall of Zion." Mr. Boyce sang an anthem of Dr. Croft's, "Sing unto God," and Mr. Oldershawe a magnificent hymn of Beethoven's, adapted to "The Lord the great Jehovah reigns." The performances of the Fraser family have gone much against the prosperity of these concerts.

CLIFTON.—The *Messiah* was performed at the Victoria Rooms, on the 24th ult., the Solos by Miss Birch, Miss Harris, Mr. Hobbs, and Mr. Phillips; with an efficient chorus, under the direction of Mr. Surman, of Exeter Hall. Mr. Surgess (of the Foundling), presided at a "box of whistles," called, by courtesy, an organ, which was so bad, that Haydn's *Creation* was performed in the evening, with no other accompaniment than a pianoforte! The speculation, we fear, did not answer.

DUBLIN.—(From our own Correspondent.)—The Amateur Harmonic Society, established about three years ago, exclusively for gentlemen

amateurs, gave its first open night for the season, on Friday evening, the 19th ult. in the Ancient Concert Room, Gt. Brunswick Street, which was fashionably attended. The following was the Programme:—

PART I.—Sinfonia, No. 3, Haydn. Pirate's Chorus, from "The Enchantress," Balfe. Cavatina, "Tell me Mary, how to Woo thee, Hodson. Fantasia (pianoforte), on March from "Otello," (Mr. Glover), Herz. Trio, "See our Bark, Stevenson. Glee, "The Winds whistle Cold," Bishop.—PART II.—Overture, "Guillaume Tell," Rossini. Ballad, "We may be Happy yet," Balfe. Quartetto, "A te o Cara," Bellini. Duett, "Sull Campo della Gloria," Donizetti. Quartett, "On a Bank two Roses fair," Werner. Finaie, "Vadis! via di qua," Martini.—Conductor, Mr. Glover.

The performers being all gentlemen amateurs, I am precluded from entering into a detailed critique of their exertions. The Fantasia on the pianoforte, by the conductor, Mr. Glover, was brilliant and effective, and fully appreciated by the audience. The elegant style in which the Concert Room was fitted up for their reception, met with general approval.

DUBLIN.—The Anacreontic Society gave its first concert for the season on Monday evening, in the Rotundo. Master MacDermott, Mrs. Horn, Mr. Horn, Miss MacDermott, and Mr. J. MacDermott, were the vocalists. The instrumental portion of the concert proved the strongest, and Miss S. Hughes, in the romance and tarantella, by Chopin and Dohler, was encored, and having again taken her seat, played one of Osborne's compositions. The piano was again called into requisition in the second part of the concert, when Mr. Julian Adams, an accomplished and finished master of the instrument, gratified the audience by the display of his admitted powers. Herr Kern's solo on the oboe was marked by delicacy of intonation, and the orchestral arrangements of the concert were deserving of the society.

### Miscellaneous.

A THEORY OF THE MINOR MODE.—The following passage in the interesting paper of Mr. Molineux, which appeared in our No. 50, of Vol. 20, was misprinted, to the detriment of its meaning.

"Upon both pianofortes, for harmony from C only, let tenor and treble C be tuned into perfect octave notes for the tonic octave, and the sub-dominant perfect fifth notes. Let E, G, and A sharp, and B flat, be turned into perfect accordance with tenor and treble C, for the tonic major third [perfect fifth and augmented sixth or flat seventh notes; have B taken as a perfect fifth note above E, and a fine major third] note above G, for the dominant major third note."

SCHULOFF. A French paper, *La Gazette Musicale*, is loud in its praises of this new pianist, whose compositions for the pianoforte are rapidly acquiring popularity.

SCHUBERT.—The remains of this popular composer repose in the same cemetery as those of the illustrious Beethoven, near Warnig, a village situated near the gates of Vienna. On the 19th of November, a musical solemnity took place in his tomb, to celebrate the anniversary of his death, which occurred on that day. Twenty members of the "Society of Vocal Music," executed several compositions of the defunct musician, in presence of an audience more select than numerous.—*La Belgique Musicale*.

MR. GIUBELEI.—We regret to announce the death of this excellent artist and amiable man, which took place at Naples, about three weeks ago. Mr. Giubelei had gone there in the hopes of improving his health, on a visit to his sister; but a second operation for the dropsy proved too much, and he sunk under it, leaving a widow and four children to lament his loss. Madame Proche Giubilei, the widow, formerly belonged to her Majesty's Theatre and Drury Lane, where she enjoyed considerable repute as a dancer. There are few in the musical profession who will not be deeply sorry for the death of poor Giubelei, who had the rare privilege of being *an artist without one enemy!*

**ROYAL SOCIETY OF MUSICIANS.**—At a general meeting, held last week, 150*l.* was voted to be distributed among distressed members of the profession, who have no claim on the funds of the society. There were about forty applicants. There are at present claimants on the funds—ten members, thirty-seven widows, one orphan, and eleven children; besides eight children, who have been apprenticed by the society. The sum of 2,359*l.* was appropriated last year to the purpose for which the society was established in 1738. Mr. Parry is re-elected honorary treasurer, for the sixteenth time; Mr. J. A. Wood and Mr. John Watts are re-elected secretary and collector, offices which they have filled for several years. Messrs. J. R. Tutton and J. T. Craven are elected on the Court of Assistants, for life.

**THE DISTIN FAMILY** start to-day for Brussels, whence they will proceed to Hanover, Berlin, Vienna, &c., &c., bearing with them letters to the different sovereigns, from the English Court.

**TEMPLE CHURCH.**—The spirit and taste evinced in the restoration of this beautiful edifice have not been extended to the musical service. A weak and inefficient choir, and an ill-assorted, ill-executed selection from the *Messiah*, greeted our ears on Christmas day. They should either double their choir upon high festivals, or eschew Handel's music altogether. There are plenty of anthems. Anything would have been better than the exhibition of last Thursday. First, a bit of the Pastoral Symphony—then the Recitative to "There were Shepherds"—then, the chorus, "Glory to God," by half a dozen little boys, supported by two or three tenors, and the same number of basses—and, lastly, "For unto us," taken at little more than half its proper quickness. We hoped to have cited the Temple Church as an exception to the lamentable state of the metropolitan choirs. Public taste has, however, seldom been manifested with better effect than in the restoration of this edifice. The interest it excited depends upon the accuracy with which it has been restored to the state in which it existed six centuries and a half ago. The fierce religion of the Templars is strongly brought back to the imagination, and the monkish ceremonials of the time, are alone wanting to complete the illusion.

**SUSSEX HALL.**—At a concert under the conduct of Mr. Louis Leo, on the 20th ult., Madame G. A. Macfarren (late Miss Thalia Andrae), sang (for the first time these two years) in a duet, "The Fisherman's Daughter," (with Miss Rainforth), and a MS. song, "Allen a Dale"—both the compositions of Mr. G. A. Macfarren—and produced a very favourable impression. Madame G. A. Macfarren only wants to conquer the natural timidity of an almost debutante to give a charming voice and an elegant style their true value.

**CAMILLO SIVORI** has been re-engaged by M. Jullien, whose concerts at Covent Garden continue as attractive as ever.

**MR. VINCENT WALLACE**, composer of the successful opera of *Maritana*, is engaged by the spirited committee of the Classical Subscription Concerts, at Greenwich, to perform a violin fantasia of his own composition, and a duet for violin and pianoforte with Mr. Benedict. The concert is under the direction of Mr. Carte, who will perform on the Boehm flute, and has provided a highly attractive programme. It will take place on Wednesday evening next, in the Lecture Hall, Greenwich.

**LEOPOLD DE MEYER** has entirely recovered from his accident, and will commence his concerts, at Boston, immediately.

**MR. TEMPLETON** has been giving his vocal entertainments at New York with brilliant success. His farewell concert, at the Tabernacle, on Wednesday evening, the 9th ult., attracted many thousands; and his address, at the conclusion, was received with acclamations.

**FLORA FABBRI.**—This popular danseuse has proved so attractive at Drury Lane Theatre that Mr. Bunn has wisely prolonged her engagement. The *Devil to Pay* continues to attract, and with *Maritana* and the successful new pantomime, draws overflowing houses.

**MR. BENEDICT'S OPERA.**—We have great pleasure in stating that all obstacles being removed, Mr. Benedict's opera will be produced at Drury Lane Theatre immediately next in rotation to Macfarren's *Adventure of Don Quixote*. Every musician will be delighted to hear this.

### To Correspondents.

Subscriptions received since October 20.

Messrs. Carrodus, Nicholson, Toms, Blackburn, Misses Smith, Messrs. Zeitter, Norton Erith, Howard, M'Ewan, Comer, Præger, Edwards, T. Molineux, Hay, W. Childs, Day, Rust, Mrs. Mitten, Messrs. Clinton, Perez, Moses, Smith, Flowers, Horabin, Chaulieu, Solomon, Vickers, Julian Adams, D. King, Pigott, G. F. Harris, Bird, Miss Day, Miss Merlet, Messrs. F. Eames, Boobyer, Ainsworth, Muhlenfeldt, Pratten, Hore, Goodman, French, D. Fisher, A. Johnson, Lincoln, E. Fellows, Coventry, Benedict, Miss Hellenberger, Messrs. Dulcken, Perkins, Distin, H. Edwards, Jackman, Binfield, Casterton, Stanistreet, Gardner, Brind, Spencer, Andrews, Molineux, Cianchetti, Meers, Atkinson, A. Price, Wright, Haverfield, Sandon, Misses Lucombe, Ley, Kate Loder, Mrs. Lindley, Dr. Blesy, Mr. C. Ball.

**MR. A. PRICE.**—Many thanks for a polite and interesting letter, of which we shall certainly avail ourselves.

\* \* We regret being compelled to defer our notice of the last Soiree of British Musicians, till our next.

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